

Short Suite for Small Orchestra

Music in Three Movements by
Nicholas Alexander Norton

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Program Note

This piece was inspired (at least somewhat) by Stravinsky's Suites for Small Orchestra. It was written for the London Contemporary Chamber Orchestra. The text in the third movement is from Kant's essay, "Idea for a Universal History with a Cosmopolitan Intent."

Instrumentation

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F (the player may use a mellophone for the first movement if he or she finds it easier)

Trumpet in Bb

Trombone

Percussion

2 tom toms (1 medium, 1 floor), bass drum (kick drum acceptable)

Snare drums (at least one, as many as are available) to be played by first violins

Violin I

Violin II

Viola

Cello

Double Bass

Actual number of strings depends on the performing ensemble.
but something like 4.4.3.3.1 is advised.

Performance Notes

The snare drums should be placed in front of the first violins' chairs, and the snares should be turned off after the first movement to avoid unwanted vibration. If there are not enough snare drums for each violin I to have one those remaining should clap with violin II.

Do not pause overly long between movements. The piece should last about 4 minutes 30 seconds.

Snare drums and tom toms should be played with regular, wooden sticks, bass drum with a firm mallet.

All other instrumental percussion (only used in the first movement) is described in the score.

Players with text to read aloud in the third movement should be cued in but not conducted (really only strings should be conducted). They should read in a clear, natural tone of voice, as if addressing a crowd but without regard for one another. Reading should stop a few seconds before the strings fade to silence. Those reading should not stand up. Text in the score is indicated by numbered entrances, which correspond to the following passages:

1: No matter what conception one may form of the freedom of the will in metaphysics, the phenomenal appearances of the will, i.e., human actions, are determined by general laws of nature like any other event of nature. History is concerned with telling about these events. History allows one to hope that when history considers in the large the play of the freedom of human will, it will be possible to discover the regular progressions thereof. Thus (it is to be hoped) that what appears to be complicated and accidental in individuals, may yet be understood as a steady, progressive, though slow, evolution, of the original endowments of the entire species.

2: All natural faculties of a creature are destined to unfold completely and according to their end.

3: In man (as the only rational creature on Earth) those natural faculties that aim at the use of reason shall be fully developed in the species, not in the individual.

4: Nature has intended that man develop everything that transcends the mechanical ordering of his animal existence entirely by himself, and that he does not partake of any other happiness of perfection except what he has secured himself by his own reason and free of instinct.

5. The means that nature employs to accomplish the development of all faculties is the antagonism of men in society, since this antagonism becomes, in the end, the cause of a lawful order of this society.

6. The latest problem for mankind, the solution of which nature forces him to seek, is the achievement of a civil society which administers law generally.

7. This problem is the most difficult and at the same time the one that mankind solves last.

8. The problem of the establishment of a perfect civic constitution depends upon the problem of a lawful external relationship of the states and cannot be solved without the latter.

9. The history of mankind could be viewed on the whole as the realization of a hidden plan of nature in order to bring about an internally- and for this purpose also externally - perfect constitution; since this is the only state in which nature can develop all faculties of mankind.

10. Individual human beings, each pursuing his own ends according to his inclination and often one against another (and even one entire people against another) rarely unintentionally promote, as if it were their guide, an end of nature that is unknown to them.

Short Suite For Small Orchestra

Written for the London Contemporary Chamber Orchestra

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I

Andante con Moto (♩ = 82 - 86)

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Tom Toms

Violin I

Violin II

Viola

Cello

Double Bass

p *mp* *p*

mp *mf* *f*

Hand Claps:

Knock on the back of the cello with knuckles:

Snare drum, snare on, as many as are available, in front of each seat:

ff

A

8

Fl.

Ob. *mp* *mf* *mp* *mf*

B \flat Cl. *mp* *mf*

Bsn.

Hn. *f*

B \flat Tpt. *f*

Tbn. *f*

T.T. *mf*

Vln. I *mf* *f*

Vln. II

Vla.

Vc. *mf* *f*

D.B. *mf*

15

B

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

T.T.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mf* *mp* *mf*

p

p

p

ff

ff

ff

mf

ff

ff

ff

Knock on the wood of the back of the viola with knuckles:

Clap wood of instrument with an open palm where the sound is deepest: *ff* arco

mp *p* *mp*

22 C

Fl. *mp* *mf*

Ob.

B \flat Cl.

Bsn. *mp* *p*

Hn. *mf* *mp*

B \flat Tpt. *mf* *mp*

Tbn. *mf* *mp*

T.T. *f*

Vln. I

Vln. II

Vla.

Vc.

D.B. *p* *mp*

D
31

Fl. *p* *mf* *mp*

Ob.

B \flat Cl.

Bsn. *mp* *p*

Hn. *f* *ff*

B \flat Tpt. *f* *ff*

Tbn. *f* *ff*

T.T.

Vln. I

Vln. II

Vla.

Vc.

D.B. *p* *mp* *p*

E

42

Fl. *p*

Ob. *ff*

B \flat Cl. *ff*

Bsn.

Hn. *mp* *ff*

B \flat Tpt. *mp* *ff*

Tbn. *mp* *ff*

T.T. *mp* *ff*
On the shells:

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

II

Austere (♩ = 80 - 86)

Fl.

Ob.

B^b Cl.

Bsn.

Hn.

B^b Tpt.

Tbn.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp sempre

pizz.

p sempre

pizz.

p sempre

pizz.

p sempre

p

mp

p

mp

p

7 A

Fl. *mp* *mf*

Ob. *mp* *mf* *p*

B \flat Cl. *mf*

Bsn. *mp*

Hn. *mf*

B \flat Tpt. *sfz*

Tbn. *sfz*

B. Dr.

Vln. I *sfz*

Vln. II *sfz*

Vla.

Vc.

D.B.

B
13

Fl. *p* *mp* *ff*

Ob. *mf*³ *ff*

B \flat Cl. *mp* *pp* *ff*

Bsn. *mf* *mp* *ff*

Hn. *mf*³ *f*

B \flat Tpt. *sfz* *sffz* *mp*³ *p* *ff*

Tbn. *sfz* *sffz* *f*

B. Dr.

Vln. I *sfz* *sffz*

Vln. II *sfz* *sffz*

Vla.

Vc.

D.B.

C
18

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

B \flat Tpt.

Tbn.

B. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp \triangleleft *p*

mp

p

pp

pp \triangleleft *p*

III

As if without bar lines (♩ = 46)

A

2

mf

3

mp

Fl. 4/4

Ob. 4/4

B♭ Cl. 4/4

Bsn. 4/4

Hn. 4/4

B♭ Tpt. 4/4

Tbn. 4/4

Perc. 4/4 1 *mp*

Vln. I Con sord. arco *p sempre*

Vln. II Con sord. arco *p sempre*

Vla. Con sord. arco *p sempre*

Vc. Con sord. arco *p sempre*

D.B. 4/4

10

[B] [C]

Fl. *f* 8

Ob. *mf* *f* 7

B \flat Cl. *mf* 9

Bsn. *mf* 5

Hn. *p* *mp* *pp* 6

B \flat Tpt. *mf* 6

Tbn. *mp* *f* 4

Perc. *mp* 10

Vln. I *rit.* niente

Vln. II niente

Vla. niente

Vc. niente

D.B. *Con sord.* *arco* *p* niente